SAN FRANCISCO ART ASSOCIATION
BULLETIN
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On Church Street. *S. F. Art Association Prize for Lithograph, Annual Exhibition of Drawings and Prints.*

By THEODORE POLOS

Graphic Annual Discussed

Lithographs Dominate Exhibition of Drawings and Prints

By GEORGE HARRIS

IN LOOKING over the Graphic Annual of this year I was immediately impressed by the high standard of technical excellence achieved in the different media. This is especially true of the lithographs. This medium lends itself quite readily to a strong, bold treatment as well as to a delicate and sensitive handling of the stone. Lithography has taken deep root with many San Francisco artists. This has happened within the last two or three years. The number of lithographs accepted was greater than either the number of block-prints or etchings and was more than half the number of exhibits shown. In this year's graphic annual lithography is challenging drawing as the medium of major importance. The work exhibited in lithography on the whole was more vital, interesting and consistent than that of the other media.

Lithography is on the up-swing. Etching, which has held such a prominent place in these graphic shows since 1915, has taken the down-swing for the present. When one thinks of Goya and Rembrandt and realizes what a fine medium this is for great creative expression, one does not despair because of the present neglect of the medium. I would have liked to have seen more etchings submitted.

In this exhibition I looked forward with anticipation to an exciting exhibition of drawing. This is a medium for which I have great love and respect. Compared to the other more craftsman-like media in the graphic field, drawing has fewer limitations and fewer means for disguising any lack of understanding and knowledge. In spite of the high quality of the drawings shown, a standard of quality which left no doubt in my mind as to the competence and skill in draughtsmanship of the various exhibitors, I was disappointed in the drawings. I was not disappointed as to the technical treatment, the virtuosity, as it were, shown in the drawings; but this is not enough. What is the good of finely executed drawing without heart in it? What I am trying to say is that the methods applied in the drawings outshone the substance or intensity of expression in them. There are some good drawings in the show: some are quite powerful in treatment, some are more delicate and sensitive, nearly all are quite well done.

The block-prints stood up well as a group. They showed good craftsmanship and quite a bit of interest and vitality. Perhaps because of the very technical limitations of this medium the various conceptions attempted are more completely realized.

This exhibition reveals great sincerity and honesty as well as skill. There are some works which are quite derivative, but this is a healthy sign of development.

Juries can be composed of competent artists who are sincere in trying to select a good show representative of the different schools or "isms" in art. The great miracle about juried shows is that there are always a few works which are accepted which should have been rejected and a few works rejected which should have been accepted.

The question of the prize award has always been a difficult problem. In this, one cannot escape the fact that as an artist, one is apt to be led, in judging, more by personal prejudice, that is, enthusiasm for an artist's development in his own direction, than by purely unprejudiced analysis.

The juror, if honest, is ruled by his own point of view and judges accordingly. We take it that this point of view is broad, else why put him on a jury? This should be kept in mind when one elects a jury. One should determine how much value that particular point of view has in regards to judging an exhibition of fine art before electing that particular artist to serve on a jury.

I cannot go further and touch upon the aesthetic qualities of the different individual works exhibited nor will I point out the different works which appealed to me. I like the general feeling of the whole show. The various points of view are all represented. Almost one-third of the exhibiting artists are from outside California. I think this speaks well of our Graphic Annual.

Prizes and Statistics of Graphic Show

Statistics on the San Francisco Art Association Annual Exhibition of Drawings and Prints are as follows:

Total number of entries, 625; number of acceptances, 225; artists outside of California, 42; artists in California but outside of San Francisco, 52; artists in San Francisco, 45; total artists represented, 139.

Following is the list of prizes:

ARTIST FUND PRIZES

For Lithograph, Sargent Johnson, "*Black and White.*" For Block Print, Mallette Dean, "*Richardson's Bay.*"

SAN FRANCISCO ART ASSOCIATION PRIZES

For Etching, Barbara Olmsted, "*Le Sacre Sans Merci*"; Lawrence E. Kupperman, "*Marlborough Street Mansions.*" For Block Print, Hyman Warsager, "*Along the Harlem River.*" For Lithograph, Theodore C. Polos, "*On Church Street.*"

No prizes were awarded for drawing.

The annual exhibition of drawings and prints will remain on view through September 17th.

New Members

Active Artist—Mrs. Bertha Walker Glass, Mr. Philip Little, Mr. Alexander Nepote, Mrs. Augusta P. Rathbone, Mr. Charles Surendorf.

Associate Artist—Mr. Reginald Johnson, Mr. Lester N. Mathews, Mr. Guido A. Murnig, Mrs. Ailleen Shannon.

Catching the spirit and appearance of San Francisco, a photo-mural has been completed in the office of Assessor Russell L. Wolden by the WPA Federal Art Project. It is the first photo-mural by the San Francisco Art Project.

Photographed by William Abbenseth and designed by Ben Cunningham, it is 35 feet long and 6 feet high and contains such sites as Telegraph Hill, Chinatown, Russian Hill, Eureka Valley, Sutro Heights, and the waterfront.

Richardson's Bay. *Artist Fund Prize for Block Print, San Francisco Art Association Annual Exhibition of Drawings and Prints*
By MALLETTE DEAN

Biographic Sketches

THE following are minute biographies of Artist members, whose work comprises the recent and coming exhibitions in the Art Association Room, San Francisco Museum of Art:

MRS. ALICE CHITTENDEN — August 17 to August 30. Perhaps no name in the roster of the San Francisco Art Association today is so closely linked with the history of the association as is that of Mrs. Alice Chittenden. We find her first in one of Virgil Williams' early classes, San Francisco School of Fine Arts, in 1878. The school then occupied one large room above the California Market on Pine Street, partitioned into studios for drawing and painting.

Alice Chittenden during her days as a student received medals for both drawing and painting.

With the growth of the Art School and its move to the old Mark Hopkins mansion on Nob Hill several years later, Alice Chittenden became a member of the School Board. In 1893 her name appears as a juror in the exhibition of that year. In 1897 she was appointed a member of the school's faculty. Since then she has exhibited regularly, showing in the National Academy of New York and the Societé des Artistes Francais in Paris, as well as in most important exhibitions in California.

Following is a list of Mrs. Chittenden's medals:

Gold medal for flower painting: San Francisco Exposition of Arts and Industries, 1891.

Two silver medals: California State Fair, 1891-1892.

Silver medal: San Francisco Industrial Exposition, 1893.

Silver medal: California Mid-Winter International Exposition, 1894.

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Associates.....RALPH STACKPOLE, WILLIAM HESTHAL
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Exposition Jury Suggested

IN AN endeavor to establish a sympathetic understanding between the directors of the Fine Arts Exhibition to be held in the California Building, Golden Gate International Exposition, 1939, and the artists of California, whose work will comprise the exhibition, the following resolution was sent to Mrs. Amundsen, Director of Art, California Building, Golden Gate International Exposition:

RESOLUTION: At a special meeting called by the Artists' Council, San Francisco Art Association, held August 19, 1938, at the California School of Fine Arts, and attended by representatives of the Artists' Cooperative of San Francisco, the Artists' Union, the Artists' Congress, The Art Center of San Francisco, the San Francisco Society of Women Artists, The Artists' Council of the San Francisco Art Association and the San Francisco Society of Etchers, the following resolution was drafted:

THAT WHEREAS the organizations named include in their membership the largest percentage of practicing professional artists in this region;

AND WHEREAS it is the desire of these groups that a comprehensive and distinguished Exhibition be assembled in the California Building, Golden Gate International Exposition;

BE IT RESOLVED that they are entitled to elect qualified representatives to serve on the jury of selection for this Exhibition of the Golden Gate International Exposition.

THEREFORE, they have selected and endorsed the following jury:

Painting and Graphic Arts

Mr. Lucien Labaudt, Mr. Gottardo Piazzoni, Mr. Victor Arnautoff, Mr. Mathew Barnes, Mr. Otis Oldfield, Mrs. Leah R. Hamilton, Mr. William Gaw, Mr. W. H. Wilke, Mr. Lee Randolph, Mr. William Clapp, Mr. Worth Ryder, Mr. Arthur Cahill, Mr. Frank Van Sloun, Mr. Jose Moya del Pino, Mr. William Hesthal, Mr. Rinaldo Cuneo.

Sculpture

Mr. Ralph Stackpole, Mrs. Ruth Cravath Wakefield, Mr. Sargent Johnson.

Fall Program Opens at Museum

The San Francisco Museum of Art will resume its Saturday morning art classes for children on September 17. These classes, which are held each Saturday morning from 10 to 11:30, are open to all children between the ages of three and seventeen. There is no charge and materials and supervision are supplied. As registration is limited to 300 each Saturday, a card must be filled out at the Museum's information desk.

Adult Education

The Program for Adult Education in Art, made possible last year by a grant from the Carnegie Corporation of New York, will be continued and expanded by the Museum beginning in October.

Circuit Shows

The series of circuit exhibitions, revised and improved, may now be scheduled for communities which the Museum could not serve before. New exhibitions are available to centers which took part in last season's program.

Carnegie Course

The Carnegie Course in Art Appreciation—afternoon and evening classes given weekly in the Museum—will also be given again for new members. A continuation course will be given for members of last season. Enrollment may now be made at the Museum.

Art School Notes

The fall term of the California School of Fine Arts is now in full session with regular day, night, and Saturday classes in the fine and applied arts.

The course of four lecture criticisms on the subject of Composition, to be given by Mr. Maurice Sterne, will begin with the afternoon of Thursday, September 15th. Free to all enrolled students of the School, the course is also open to students from the outside at $1.50 for single lectures, or $5.00 for the course.

The lectures on History of Art by Dr. Grace L. McCann Morley will begin on Tuesday, September 13th, from 4 to 5 p. m.

L. R.

Correction

Librarians: The August issue of the BULLETIN should have read Vol. 5, No. 1.

Lay members, as well as artist members, of the San Francisco Art Association, are invited to contribute manuscripts to this bulletin.

Biographic Sketches

(Continued from page 3)

Silver medal: World Columbian Exposition, Chicago, 1902-1903.

Silver medal: Alaska-Yukon-Pacific Exposition of Seattle, 1909.

Silver medal: Lewis and Clark Centennial Exposition of Portland, 1905.

Mrs. Chittenden's influence is still being felt in the Saturday Classes of the Art School. where she occupies the position of instructor in drawing. Her vitality, independence, and clear thinking have left their impress upon the hundreds of students who have had the privilege of being enrolled in her classes. "Sometimes I wonder," she said, as we recently discussed the art school's history, "whether the youth of today can fully appreciate the great advantages they are offered in this school for the study of art. In my student days there were no life classes. Our curriculum consisted of cast drawing, portrait, landscape, and composition, all taught by Virgil Williams. As a help in anatomy, a young doctor lectured to us, using as a model a paralyzed patient. It was very simple indeed, but I suppose it was our enthusiasm that carried us on."

Enthusiasm and the capacity for knowledge and growth still distinguish Alice Chittenden.

VERA BERNHARD and MARGERY NAHL — September 1 through September 13. Vera Bernhard is presenting her first all-sculpture show. She is a San Francisco artist whose work is characterized by individual and significant interpretation. In addition to sculpture, her water-colors and pastels have been shown in all the major exhibitions of the San Francisco Bay Region.

Margery Nahl is the third generation painter of the name in California. Educated from the age of twelve in Paris, her painting is deeply influenced by the French tradition, though she retains, through her inheritance, a strong personal expression. She has exhibited five times in Paris and also in San Francisco. This is her first all-portrait showing.

JENNIE VENNERSTROM CANNON — September 14 through September 27. The editor quotes from a letter from Mrs. Cannon which expresses her background and ideas in Art:

"Born and reared in a Minnesota wilderness where the turnip lamp, the old oaken bucket and the wood kitchen range were our utilities, I, at the age of five, plied my one and only medium, Mrs. Stewart's laundry blueing. Water colors by the yard! Marines with deserted islands in the distance, alternated by faces of grotesque gnomes and trolls (stimulated by the reading of Hans Christian Andersen's Fairy Tales) were my subjects. Ayre's Almanac and the Bible comprised our library.

Le Sacre Sans Merci. *S. F. Art Association Prize for Etching. Annual Exhibition of Drawings and Prints.* *By* BARBARA OLMSTED

"If getting down to bare essentials is a requisite for the making of an artist this should have been a good beginning. But progress, that illusive, indefineable factor, set in and greatly altered if not neutralized this so auspicious beginning. Residence at five large universities, interspersed by travel in some fourteen countries, eventually chased into the background the trolls, gnomes and witches which in childhood after nightfall threatened to get me. And Mrs. Stewart's laundry blueing (still on the market) has since given way to conventional oils and water colors, to say nothing of black and white. But I am still devoted to blue, carrying some five shades on my pallette, and marines are still my most preferred subject.

"In a swiftly moving world I have found it best not to work from recipe, nor to preempt other people's ideas. As in the portraits of Gertrude Stein, there are, in my exhibition, 'many styles and many manners'—both an asset and a detriment. But an artist being the queer creature that he or she is, can not have everything, and most of us work and do not analyze and dissect." M. R.

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Current Exhibitions in Local Galleries

Amberg-Hirth, 165 Post Street: New Pottery Room, featuring the creative products of Jalanivich-Olson and Glen Lukens. New things in Jewelry, by Margaret de Patta.

Artists' Cooperative League, 166 Geary Street: On September 15 the Gallery will open for the season with a one-man show of Water Colors, by Fred Wiley.

California Palace of the Legion of Honor, Lincoln Park: Opening September 12. Paintings, by Rinaldo Cuneo. Through September 10, Paintings, by Leon Kroll.

California School of Fine Arts, 800 Chestnut Street: September 12-24, Exhibition of Printing Arts. September 26-October 8, Water Color Exhibition, by a small group of students.

City of Paris Gallery, corner Geary and Stockton Streets: September 5-17, Water Colors, by Ayres Houghtelling.

Courvoisier Galleries, 133 Geary Street: August 29-September 17, First National Showing, Original Water Colors, from Walt Disney's picture, "Snow White and the Seven Dwarfs."

De Young Memorial Museum, Golden Gate Park: Opening the end of September, A Showing of European and American Silver. Opening September 26, Frobenius Collection of Prehistoric Rock Pictures. To be continued, Prints, by Julius Pommer; Ink and Crayon Drawing, by Edward Hagedorn. Photographs of the California Midwinter International Exposition of 1894.

Duncan, Vail Company, 116 Kearny Street: August 31-September 14, Oil Paintings, by William Campbell. September 14-28, Water Colors, by Jack Cannon.

Gump Galleries, 246 Post Street: Continuing through September 3, Water Colors, of the Mother Lode, by James Harrison Forma. September 6, Paintings and Statuary of Western Subjects, by Remington, Russel and Hansen. October 1, Oils and Water Colors, by Hamilton Wolf.

Oakland Art Gallery, Municipal Auditorium, Oakland: August 28-September 25. Sculpture, by Raymond Puccinelli, and Paintings, by Maurice Logan.

Paul Elder Gallery, 239 Post Street: September 5 through 24, Water Colors, by Augusta Rathbone. September 26 through October 15, Photographs of Galapagos, by V. W. Van Hagen.

San Francisco Museum of Art, War Memorial, Civic Center: August 29-September 12, Paintings, by Amadeo Ozenfant. September 6 through 30, Exhibition of the American Artists Congress. Through September 13, Paintings, by Max Beckmann. September 1 through 13, Thirteen Watercolorists. Through September 25, California Ceramics. September 28 through October 30, Exhibition of the Original Celluloid Cut-Outs for "Snow White and the Seven Dwarfs." Through September 17. San Francisco Art Association Annual Graphic Show.

San Francisco Art Association Gallery: August 31 through September 13, Sculpture, by Vera Bernhardt, and Paintings, by Margery Nahl. September 14 through 27, Paintings, by Jennie Vennerstrom Cannon. September 28 through October 11, Paintings, by Margaret Bruton.

Shell Oil Building, 100 Bush Street: September 1-15, Water Colors and Drawings, by Millard Sheets, Dick Stevens and Wolf M. Shields. September 15 throughout the month, Photographs, by K. A. Forsmann.

Willard E. Worden Gallery, 312 Stockton Street: Throughout September, Contemporary American Art in Christmas Cards.

LECTURES

San Francisco Museum of Art

Sunday Afternoons at 3:00 o'clock

September 4, Book Review, Charles Lindstrom, on Foundations of Modern Art, by Amadeo Ozenfant.

September 11, John Stanton Brookes, on Processes of Print Making.

September 18, Motion Picture, lent by Dr. Paul E. Wedgewood, Pottery Making.

September 25, Walter Gordon, on Modern Design in Ceramics.

Wednesday Evenings at 8:00 o'clock

September 7, Walter Gordon, speaking on Max Beckmann.

September 14, John Humphrey, on Drawings and Prints in the Annual Exhibition.

September 21, Motion Picture, lent by Dr. Paul E. Wedgewood, Pottery Making.

September 28, Grace L. McCann Morley, on The Animated Cartoon—The People's Art of Today.